

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

NEW YORK, AUGUST, 1907

NUMBER 8

HISPANO-MORESQUE COLLECTIONS IN THE MUSEUM



LARGE SEVILLIAN PANEL. XVI CENTURY

WITHOUT attempting to describe in detail the various choice specimens of Hispano-Moresque pottery in the collections presented by the late Henry G. Marquand and others, it might be well to say a few words to the student regarding the origin of this interesting and historic pottery.

A connected chronology of lusted pottery made in Spain previous to the fourteenth century seems impossible, although after that date there is a continuous chain of evidence until the seventeenth century,

and, in fact, down to the present day. Long before Spain became famous for its lusted pottery, the mosque of Sidi-Ogba at Kairuan (Tunis) was decorated with lusted wall-tiles made by a Bagdad potter at Kairuan about A. D. 894. Nissirikhosrau, a celebrated writer of the eleventh century, speaks of "translucent vases of a hue which changed according to the position given them," made at Misr (Cairo). The first authentic and historic information with regard to Hispano-Moresque pottery appears to be in the year 1154, when Edrisi tells of the manufacture of golden pottery carried on at Calatayud (in the province of Saragossa), and of its being exported to distant parts. Later, when James I. of Aragon had, through conquest, in 1238, taken possession of Valencia, he issued a special charter to the Moors of Xativa, in 1251, permitting to every master-potter the free practice of his craft, upon payment for each kiln, of a besant annually. Ibn Sa'id and Ibn Batuta both refer to the golden pottery of Malaga (Southern Andalusia) in the same century, while Ibn el Hatib speaks of it in the fourteenth century. The famous Alhambra vase is generally conceded to be of Malagan manufacture, probably because the palace of the Alhambra was at Granada, and Malaga produced the finest lusted pottery in the kingdom of Granada at that time.

Early in the fifteenth century, Valencia, with its adjacent towns of Manises, Paterna, Gesarte, and Mislata, became famous as the headquarters of Hispano-Moresque pottery, and large shipments were made to Venice, to the exclusion of all other earthenwares, as is evidenced by a decree of the Venetian Senate of 1455,

which stipulated that "no earthenware of any kind should be introduced into the dominions of the republic, except the *correggoli* and majolica of Valencia, which were to be entry free."

The various styles of ornamentation are comparatively few, and can be classified very easily as to dates, on account of the number of specimens, plaques in particular, having in addition to one or other style of ornamentation, armorial bearings in the centre, of the various reigning monarchs, princes and nobles of both Spain and Italy.

For example the "large and small mock-Arabic inscriptions" in deep blue, with coppery gold ornament and red lustre on cream ground, belong to the earliest part of the fifteenth century, during the reign of Alfonso V. of Aragon. The "spur" band design, in pale gold lustre, on a ground of cross-hatching, belongs to this period, and is occasionally met with, having in the centre the arms of Castile-Leon and Aragon.

The "flowers and leaves" pattern on a dotted ground, with delicate spiral stems intermingled with bryony leaves, dates from 1404 to 1430. The "panels of large, crude leaves and foliage," sometimes alternating with crowns in heavy outline, in blue upon a cream body, with brownish gold lustre, belong to a later period (1450-1479), covering the latter part of Alfonso V.'s reign, and the earlier half of John II.'s reign. Then follows the "large blue and golden vine-leaves" motif; the "bryony leaves" in blue; and the combination of vine leaves in blue with circles of vine leaves in brownish gold lustre; all of which varieties belong to this period. The "diaper pattern of dots and stalks," in pale and dark golden lustre, frequently in thirteen to fifteen compartments radiating towards the centre, outlined in relief, with scattered raised dots in blue and gold lustre, occur in the reign of Ferdinand II (1479-1516). The many varieties of "gadron borders," sometimes with embossed spiral or gadron centres, belong to the latter part of the fifteenth century.

Some of these later designs were carried on during the early part of the fifteenth

century, but about this time there was a distinct decadence, both in technique and ornament, and the use of large acanthus leaves, incised or in relief, around the rims of plaques, with coarser and more careless treatment were frequent. The metallic colors and lustres were crude and ruddy, and the enamel of an inferior and yellower tone. These are the most general styles of ornamentation, and are met with on plaques, vases, bowls, drug jars (*albarelli*) and occasionally also on jugs. Of course, there are many other styles of decorations, which occur less frequently, and their dates can only be decided approximately, by careful study of the technique, quality of the lustre and color of the enamel.

The student will also find that a thorough knowledge of heraldry, both Spanish and Italian, will be of great assistance to him in determining the dates of pieces bearing coats of arms.

There are many plaques with letters I. H. S. in the centre, with some of the earlier ornamentations for a ground-work. The eagle, bull, lion and antelope are also frequently met with, generally in blue, or pale gold lustre. The eagle, which occurs most frequently, may be heraldic, but it is more probably intended to be symbolical of St. John, the Evangelist, the patron Saint of Valencia. Vases also are known to have the eagle, not enclosed in an escutcheon, showing that it has no heraldic significance, and the inscription "In principio erat verbum, et verbum erat apud Deum," which are the first words of St. John's gospel. The bull, lion, and antelope are probably used with ornamental sense only, and are generally in blue, or pale gold lustre.

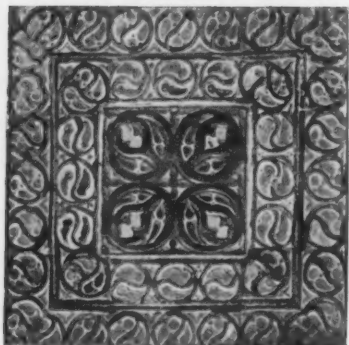
The exportation from Valencia of large quantities of this pottery to Venice, which commenced in the year 1455, caused a demand for armorial plaques by the noble families of Italy, the styles of ornamentation of which were principally the "bryony leaf" in blue; the "small rounded vine-leaf" in pale gold lustre, and a combination of the latter, with fine and delicate diapering.

There is a continuous chain of documentary evidence with regard to the pot-

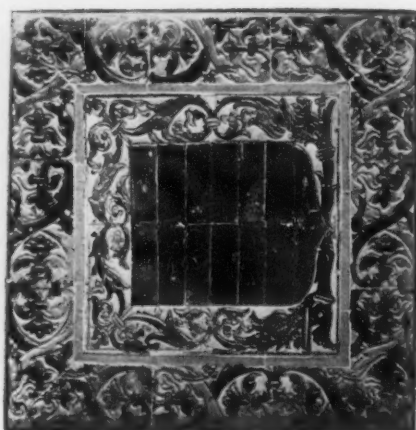
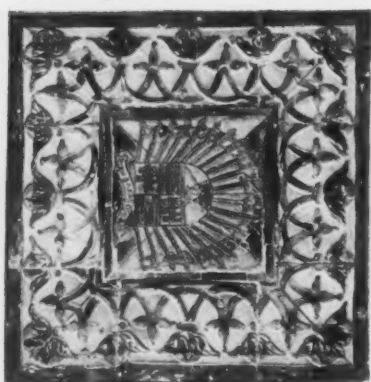


HISPANO-MORESQUE PLAQUES





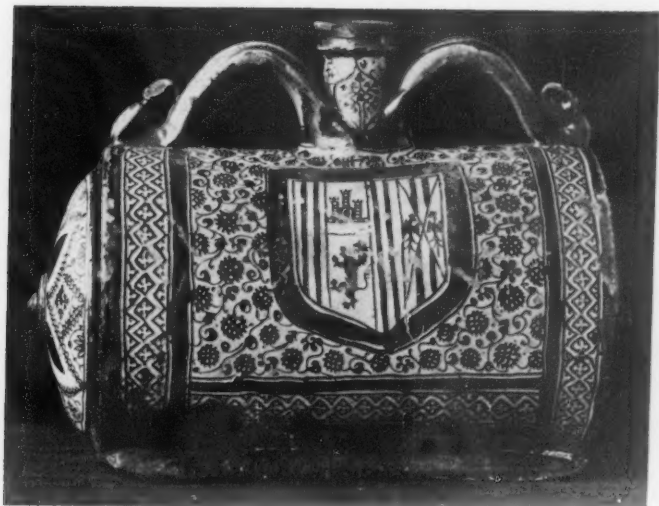
HISPANO-MORESQUE TILES



tery industry of Valencia, carrying through the sixteenth century to the beginning of the seventeenth century, when Philip III. ordered the banishment of the Moors, and in 1609-1610, 140,000 were deported for Africa, including some 20,000 from the pottery districts of Manises, Paterna, and the neighboring towns. This was

the death-blow to one of the greatest of Spanish industries, and although Hispano-Moresque pottery continued to be made, and still continues, it soon became a poor commercial enterprise, entirely lacking the artistic beauty which the Moors for centuries had given it.

ARTHUR VEEL ROSE.



VALENCIAN WATER-BOTTLE, WITH THE ARMS OF THE DUKE OF
SEGORBIA
ABOUT 1450-1470

A GIFT FROM JAPAN



SWORD GUARD, MADE BY KANEIYE

THE Museum has received a gift of three sword guards from a Japanese nobleman. Accompanying the gift was a letter a translation of which is here reproduced, not only as illustrating the kindly feeling of educated Japan for America, and the high esteem in which they hold their objects of art, but as a characteristic and interesting portraiture of the donor by himself.

"On July 29th in the 38th year of Meiji (1905), Prof. Bashford Dean, Curator of Arms and Armor of the New York Metropolitan Art Museum, together with Mr. Amagasa Isao, a student of law of the University of Kyoto, called at my residence in the latter city, and stated that he (Dean) had learned in Tokyo that I possessed a large collection of Japanese armor and arms and expressed his desire to be permitted to see them. I consented and thereupon brought out and exhibited to Prof. Dean various articles of armor, etc. Among the things shown were six *tsuba* made by Kaneiye. These he asked me to sell him, but I declined to do so. Then he requested me to sell him three of the number, but this also I declined doing.

Subsequently he called twice upon me and again on the evening of the 20th of October, 1905, when he requested me to loan the three *tsuba* for a period of five

years to be exhibited in the Museum for educational purposes. This, however, I also felt constrained to refuse, yet when I reflected over the persistent zeal exhibited I could but admire the same, and considering that the request was on behalf of an American institution, while unable to consent to receive any compensation, I determined to make an offering of the desired objects rather than exhibit them as requested, and I stated that such was my desire. To the inquiry thereupon made by Prof. Dean as to my motive in this act, I replied: That at the time of the Tokugawa Shogunate I was a military attendant and resided in Osaka at the Castle. When I was yet a child eight years of age Commodore Perry came to Uraga, Sagami, for the purpose of opening our ports to foreign trade and commerce. A promise to that effect having been obtained by him from the then government, from that time on until the present Meiji period our intercourse has spread far and wide with all foreign nations, and that our honored flag should float to-day over all the seas was largely due to the friendly offices of the American Republic. Again during the recent conflict between the Empire of Japan and that of Russia—thanks to the warm and friendly attitude of the President of the United States in his successful action in putting an end to that deadly conflict by bringing about the Peace Conference at Portsmouth, with results yet to follow though still unknown—I felt much gratitude for the many and valuable services rendered by America to my country. So therefore when Prof. Dean continued to express so great a desire for some of the objects in my treasured collection, I consented to part with the same and send them to the Art Museum of New York as an evidence of my warm personal regard for the American people.

Upon this, my statement to Mr. Dean, he was and expressed himself to be extremely gratified, and said that upon his return to America he would bring the same to the knowledge of his Government and that upon receipt of the necessary notification to be sent me by the

Governor of Kyoto after a request to that effect by the proper Japanese officials thereunto moved by a communication from the Embassy of the United States at Tokyo, I should forward the articles offered.

This was entirely satisfactory to me. Meanwhile as I was growing old and at any time I might be overtaken by death, I had the promise of those of my house-

the greatest repute. Both of these men flourished at the end of the fourteenth century. Kaneiye's works are held in the highest estimation by connoisseurs, not only because of their intrinsic value, but also because it was he who first practiced the art of inlaying the iron with the little lines of gold and silver, which produce the brilliant effect of these pictures in metal.

One of the sword-guards given by Mr.



SWORD GUARDS, MADE BY KANEIYE

hold surviving me to execute and fulfil my undertaking to the letter.

On the morning of 21st October, 1905, Prof. Dean left Kyoto and returned the following year to his country passing through India. I saw him off from the Kyoto station, bidding him farewell.

On the 26th of January of this year (1907) I received a communication from Ambassador Wright offering kindly to transmit through his office to America the three *tsuba* referred to herein."

(Signed) GODA MASA UJI
Samurai.

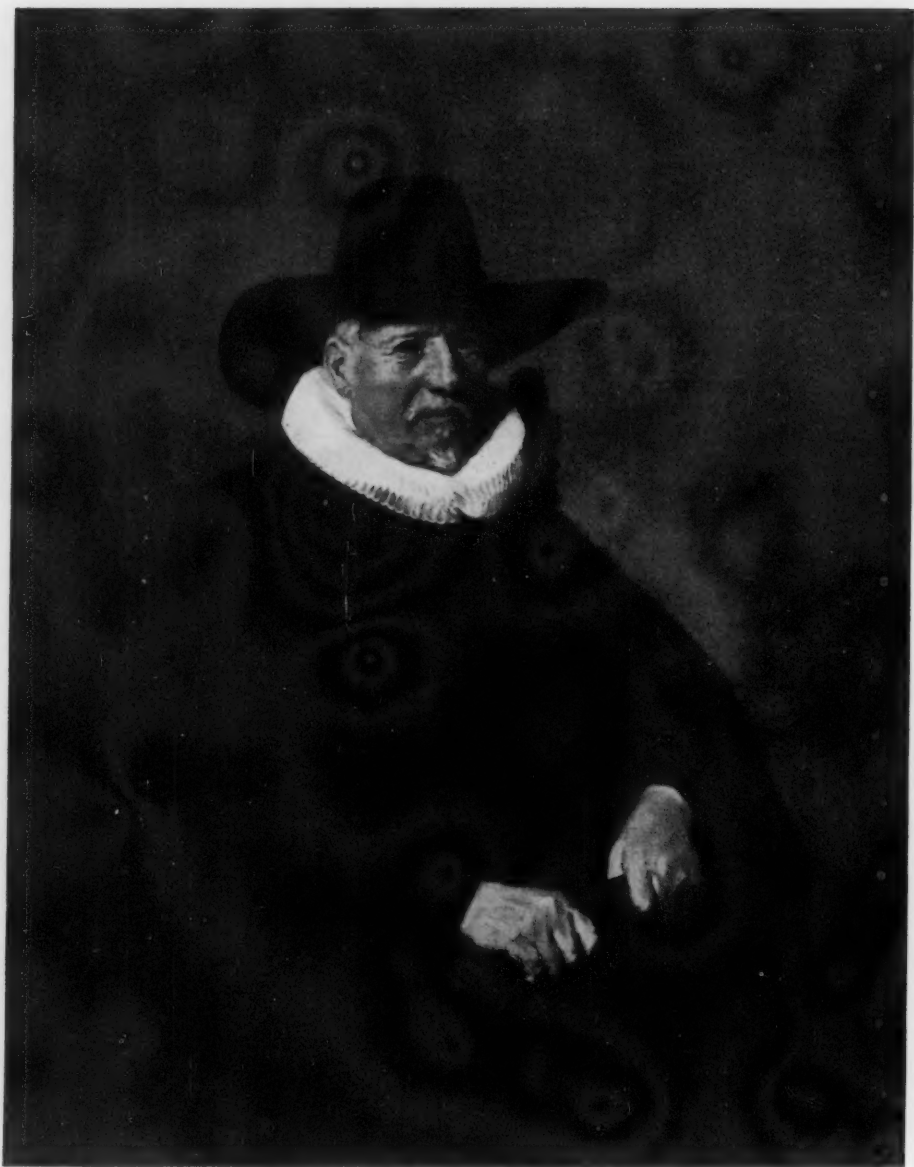
May, 1907
Japan, City of Kyoto.

The sword-guards were the work of the oldest and one of the most celebrated of Japanese workers, or chasers, in metal, Kaneiye of Fushimi, Yamashiro, after the designs of Kano Montonobou, a painter of

Goda represents a fisherman by the side of a cave, another shows us Fudosen and a willow tree, while on the third, perhaps the finest of them all, a kingfisher in a group of reeds is indicated with remarkable cleverness.

COPYING AND SKETCHING IN THE MUSEUM

IN the early part of 1906 greater advantages were offered to the copyists in all branches of art at the Museum. Not alone were the number of days allotted to them increased to five—they were formerly but two—but the restrictions as to the sizes of the copies were removed and students and professional artists are free to copy anything and everything belonging to the Museum in the size of the originals or in any size best suited to their needs. Prior to the adop-



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PORTRAIT OF HEER BODOLPHE
BY
FRANS HALS
LENT TO THE MUSEUM BY MR. J. PIERPONT MORGAN



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PORTRAIT OF VROUW BODOLPHE
BY
FRANS HALS
LENT TO THE MUSEUM BY MR. J. PIERPONT MORGAN

tion of this policy, circular letters were addressed to all the principal Museums of Europe asking them to specify the privileges granted by them to copyists in their galleries and, upon the receipt of this information, the Museum met the more liberal ones, and even did more—it left no restrictions at all to art students in general.

The Museum offers many advantages to copyists. The room allotted to them for the care of their unfinished copies has been enlarged and entirely rearranged and a permanent care-taker placed in constant attendance; a special table d'hôte luncheon is served in the Museum's restaurant at a very moderate rate, and everything possible for their comfort has been done. To amateurs who may wish to make snap-shot photographs the free use of the Museum's collections is given, and for photographs requiring the use of tripods, permits are promptly issued upon request, while sketching and making notes of all objects belonging to the Museum are freely permitted. Visitors to the Museum are perhaps not aware of the advantages to students and of the benefit to be derived from judicious copying of good pictures and other objects. It is by this means that the secrets of the masters are learned; how they "arrived" at the results obtained, and from this study the student may learn how to apply this knowledge to his own particular manner of work in time to come. Every great painter has copied and been copied. There is no good reason why the galleries of the Museum should not be filled with copyists; the facilities are there for all alike, the only requirement being evidence of their ability to copy. Copying as a means of livelihood is, naturally, a benefit, but particularly to the student in search of knowledge. As an evidence of the formation of taste of the copyist it may be stated that there is a never-ending line of applications for permits to copy pictures by Hals, Rembrandt, Velasquez, Manet and others of importance. The work of the American School comes in for a large share of applications, and our living artists are being studied and copied.

A. D'H.

IMPORTANT LOANS

AGOSTINO di Duccio or Guccio (fl. about 1442-1481), we learn from the *Tuscan Sculptors* of Charles C. Perkins, has been identified as the Agostino di Florentia who made a series of reliefs for the Cathedral of Modena, and the parti-colored façade for the church of San Bernardino at Perugia. It was he whom tradition wrongly accused of having failed in his attempts to carve a colossal statue out of the block of marble which, later, was used by Michelangelo for his David.

Besides his sculptures in marble, Duccio, as the two monuments to his memory above mentioned will show, was a maker of sculpture in glazed terra-cotta, like that invented by the family of Della Robbias, whom, in some cases, he surpassed in plastic power and facility of invention.

In a marble relief of the Madonna and Child, which Mr. J. Pierpont Morgan has just lent to the Museum, we have a subject produced in large numbers by the artists of the period, but a piece of workmanship showing a delicacy of handling and a subtlety of charm which at once individualizes it and raises it to the plane of a performance of the first importance. The graceful flowing lines of the draperies, arranged with a clear perception of their decorative effect, well harmonized with the garland in the arch of the architectural framework, would alone lead one to class it with that better-known work of Duccio's, a relief representing the figure of Chastity on one of the pilasters of the main arch of the façade of San Bernardino.

The student and lover of the sculpture of the Italian Renaissance will be glad to avail themselves of the opportunity to see this relief, as well as a head of a boy, also lent by Mr. Morgan, the Madonna and Child by Mino da Fiesole, and the terra-cotta relief attributed to Jacopo della Quercia (the last two of which were mentioned in the last number of the Bulletin), which together form a remarkable group. They may be seen in Gallery 11 on the Second Floor.

NOTES

RECENT CHANGES IN THE GALLERIES

A REARRANGEMENT has been made in the collections of textiles and embroideries which have been hung in Gallery 29 of the second floor,—the ivories, crystals and enamels formerly in that room now being shown in Gallery 30. Gallery 29 contains, together with collections of needle-work presented to the Museum at various times, recent gifts of Mr. J. Pierpont Morgan comprising sixteenth, seventeenth and eighteenth century brocades, as well as the very valuable and interesting set of fifteenth century tapestries, illustrated and described in the March number of the Bulletin. While being in the nature of a temporary exhibition, owing to the small space, available which makes it possible to show but a part of the textiles owned by the Museum, the room is nevertheless rich in suggestions of color and design. The cases against the west wall are entirely given over to Oriental embroideries; the east wall to European brocades; the north wall cases show a collection of small tapestries and needlework of France and Italy; and those against the south wall, several extremely beautiful and rare altar frontals of the fifteenth, sixteenth and seventeenth centuries. In the centre of the room two large folding cases contain many specimens of fifteenth to eighteenth century silks and brocades showing various designs and weaves of Italy, France, Spain and England.

The Edward C. Moore Collection so long in process of rearrangement and too long denied to visitors, has at length been thrown open. The changes which have been made, and which were described in the June number of the Bulletin, will be found to have increased the effectiveness of this beautiful collection which deserves to be

well known and well studied by students of the industrial arts.

The Marquand Gallery, which, as stated in the March number of the Bulletin, had then been rehung with pictures of the Dutch and Flemish Schools, has now been entirely repainted with the color of green used in the gallery of Primitives (Floor II, Room 11), for the walls, and white for the framework of the skylights and coves.

CHARLES WILLSON PEALE.—Following closely upon the interesting data relating to the two Anthony portraits by Gilbert Stuart, published in the July issue of the Bulletin, information has been obtained from the descendants of Charles Willson Peale which will set at rest any uncertainty as to the spelling of his name and will establish the actual location of the birthplace of this artist. Peale wrote his name in all the letters and documents referred to by his descendants, our informants, as "Charles Willson Peale," and his own statement with regard to his birth is here transcribed:

"My birth is registered in the vestry of St. Paul's Parish in Queen Anne Co. [on the Eastern shore of Maryland], where I was born in this manner, i. e. 'Charles Willson, son of Charles Peale by Margaret, his wife, born April 15th, 1741, which said Charles as he says is the oldest son of Reverend Charles Peale, Rector of Edith Weston in the County of Rutland'."*

This establishes the fact that some of his biographers have mis-spelled Peale's name and all of them are in error in regard to his birthplace. At present it is possible to obtain biographical informa-

* Parish of Edith Weston, County of Rutland, England.

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tion from the descendants of nearly all the artists of the early American school, and such direct data, which as the years go by will become more and more difficult to secure, is of undeniable interest to art students in general and art history in particular.

A. D'H.

THE LIBRARY.—The additions to the Library during the past month were 294 volumes, divided as follows:

By purchase 286 volumes

By presentation 8 "

The names of the donors are: Mr. Edwin Atlee Barber; Mr. John W. Beatty; Mr. Victor D. Brenner; Cincinnati Museum Association; Mr. George A. Hearn; Dr. Luigi Roversi and Miss Sara Agnes Ryan.

THE PORTRAITS BY HALS.—Through the courtesy of Mr. J. Pierpont Morgan, we are permitted to reproduce the two portraits by Frans Hals which were described in the June number of the Bulletin and which are still on exhibition in Gallery 24.

ATTENDANCE.—The following table shows the number of visitors to the Museum during June of this year and of last year:

	1906	1907
17 Free days..	26,113	17 Free days 32,682
9 Evenings .	2,359	5 Evenings 1,645
4 Sundays... 20,130		5 Sundays. 29,605
9 Pay days..	3,202	8 Pay days. 3,074
	<hr/> 51,804	<hr/> 67,006



PRINCIPAL ACCESSIONS

REPRODUCTIONS OF SCULPTURE BY PAUL DU BOIS

IN the year 1905 passed away one of the notable personages in French art, Paul Du Bois, painter and sculptor, Grand Officer of the Legion of Honor, Member of the Institute, long Conservateur of the Museum of the Louvre, and until his death Director of the École Nationale des Beaux-Arts. As a painter Du Bois's best works were portraits, of which the most famous is that called *Mes enfants*. But it was as a sculptor that he reached the highest point, meriting the enthusiastic description of one of his compatriots—"One of the finest, the most delicate, the most nobly artistic of the masters, and one of the most modest men of our time."

In the Gallery of the Luxembourg stand three of his statues, *Saint Jean-Baptiste, enfant*, the *Chanteur Florentin* and *Narcisse* which were exhibited at the Exposition Universelle of 1867 and won for the sculptor the Médaille d'Honneur. Through the generosity of Mme. Du Bois the Museum possesses excellent plaster casts of the Saint John and the Florentine Singer, together with four notable busts, also in plaster, of Paul Baudry, the painter; the Duc d'Aumale; Dr. Parrat, the literary physician, and of Pasteur, the great bacteriologist.

W. C. Brownell, in his *French Art*, says of Du Bois that he is "probably the strongest of the Academic group of French sculptors of the day," adding that while Chapu's inspiration is the antique spirit, Mr. Du Bois is, like all academic French sculptors, . . . absolutely and integrally a romanticist, completely enamoured of the Renaissance." It is indeed the Renaissance, and that of Italy, which one feels in the inspired face of the little St. John and in the slender grace of

the Florentine Singer, which might have been done by Donatello. But the beauty of these portrait busts is something essentially French and of our day.

M. McL.

AN EXAMPLE OF POINT DE SEDAN LACE.
—A flounce of lace, recently purchased by the Museum, is of twofold interest: historical and technical. Historically, the interest centres in the fact that it was once the property of one of Napoleon's marshals, who brought it from Spain after the Peninsular War. Technically, so far as it has been possible to determine, it represents the work of Sedan, one of the principal centres of the lace industry in France during the reign of Louis XIV, whose interest in the development of the art in his country is evidenced by his personal correspondence with M. de la Bourlie, Governor of Sedan.¹ The Revolution, however, swept this perfected art into oblivion; little definite information in regard to it seems available, and what is true *Point de Sedan* remains an open question. Séguin gives as its characteristic a single thread intervening between the design and the *réseau*, instead of the overcast *cordonet* of the Alençon. Lefébure² considers it a variety of Alençon, while Palliser³ thinks it possible that both the heavy lace and lace with the ground of small meshes may be the production of Sedan. In the Königliches Kunstgewerbe Museum at Dresden, *Point de Sedan* is shown to be a fine lace with an intervening thread between the design and the groundwork, lace that is classified by some authorities as *Point de Venise à réseau*. The present

¹ Séguin, Joseph. *La Dentelle*, Paris, 1875, pp. 123, 170.

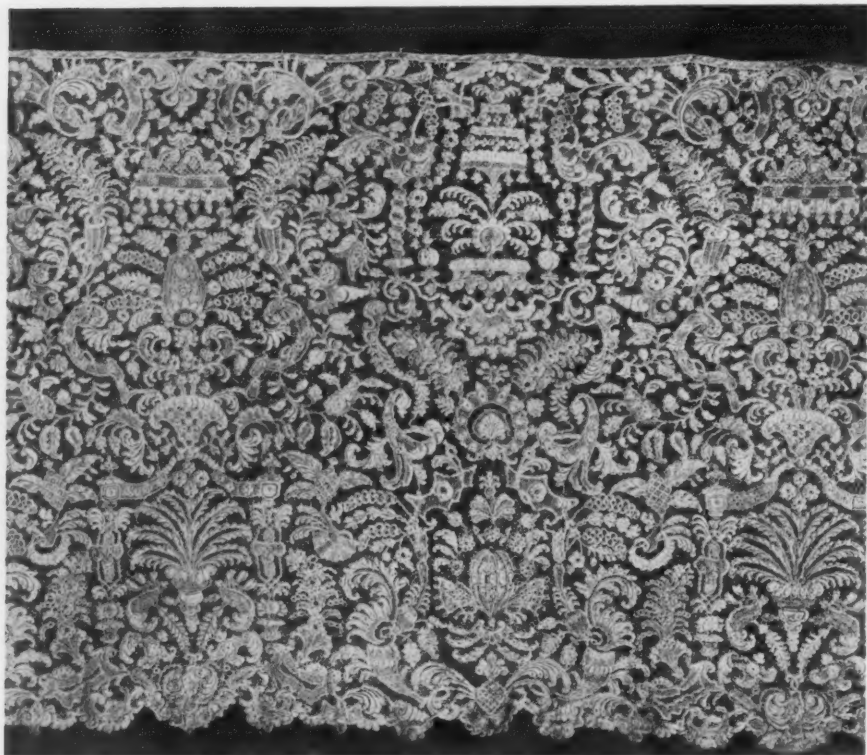
² Lefébure, Ernest. *Embroidery and Lace*. Trans. Alan S. Cole, London, 1888, p. 227.

³ Palliser, Mrs. Bury. *History of Lace*. London, 1902, p. 254.

specimen, which is supposed to have been made for an altar or for the trimming of an alb, is in every way similar to the fragment of *Point de Sedan* illustrated in Séguin (Plate XLIII), having the large hexagonal mesh of the *Point de France*, the intervening thread and the heavy pattern. The design is exceedingly interesting and of distinctly ecclesiastical character, showing a baldachino with supporting columns, a mitre and other sacred emblems. The date originally

assigned to the piece was 1680; but while the symmetrical arrangement of the design suggests that period, certain other features are more markedly those of the Regency.

THE COLLECTION OF COSTUMES, to which reference has been made in previous numbers of the Bulletin, has recently been augmented by the purchase of a French dress of embroidered mull, a charming example of the style associated with the Empress Josephine and Queen Louise.



COMPLETE LIST OF ACCESSIONS

JUNE 20 TO JULY 20, 1907

CLASS	OBJECT	SOURCE
LACE.....	†A flounce of Point de Sedan, seventeenth century.....	Purchase.
MEDALS.....	†A silver medal, representing biblical scenes, by George Hautsch, German...	Gift of Mr. Frederick S. Wait.
METALWORK.....	†A bronze spoon-mould, American, eighteenth century.....	Gift of Mr. Frederick S. Wait.
REPRODUCTIONS.....	*Thirty colored casts of objects found at Knossos in Crete.....	Purchase.
SCULPTURE.....	Bronze statuette, Mowgli, by Abastenia Eberle.....	Purchase.
SILVER.....	†A small medal, Dutch; a clasp on book, European; a clasp on book, Flemish; six book clasps, eight bénitiers, eighteen medallions, two monstrances, four angel heads, one incense burner, one mounting on book cover, one reliquary, two Virgin's crowns and one book cover, Italian; a wood and silver Icon, Russian; a thurible, Spanish...	Gift of Mrs. Charles W. Woolsey.
WOODWORK.....	†Three reliquaries, Italian.....	Gift of Mrs. Charles W. Woolsey.
	†A carved panel, Italian, sixteenth century.....	Purchase.

LIST OF LOANS

JUNE 20 TO JULY 20, 1907

CLASS	OBJECT	SOURCE
PAINTINGS..... (Floor II, Room 11)	God the Father, Madonna and Angels, by Giovanni di Boccatis.....	Lent by Mr. J. Pierpont Morgan.
SCULPTURE.....	*Marble bas-relief of Madonna and Child, by Agostino di Duccio.....	Lent by Mr. J. Pierpont Morgan.
	*Terra cotta bust of St. John the Baptist, by Rossellino.....	Lent by Mr. J. Pierpont Morgan.
SILVER..... (Floor II, Room 32)	Coffee-pot, 1772, and a creamer, 1744.	Lent by Mrs. J. H. Buck.

*Not yet on exhibition.

†Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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Assistant Secretary	HENRY W. KENT

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of . . .	100
SUSTAINING MEMBERS, who pay an annual contribution of . . .	25
ANNUAL MEMBERS, who pay an annual contribution of . . .	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship mem-

bers have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further information see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects. It can be purchased at the door.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

CATALOGUES

The catalogues of the Museum collections, now in print, number seventeen. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Photographs by Pach Bros., the Detroit Publishing Co., and Braun, Clément & Co., of Paris are also on sale.

Sizes	Carbonettes	Silver
8 x 10 inches	\$.40	\$.20
10 x 12 inches	.75	.40
11 x 14 inches	.90	.50
18 x 22 inches	3.00	

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, 10 A. M. to 5 P. M. and table d'hôte, from 12 M. to 4 P. M.